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THE ETUDE

Music Magazine



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JANUARY 1930

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THE ETUDE

Music Magazine

A MONTHLY JOURNAL FOR THE AMATEUR, THE BOST STUDENT AND ALL MUSIC LOVERS

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THE WORLD OF MUSIC

Interesting and Important Items Given in a Greater Variety on
Happenings and Activities Pertaining to Things Musical Everywhere

THE NEW YORK PHILHARMONIC
The New York Philharmonic will give a concert on January 10th at 8:15 P.M. at the Metropolitan Opera House. The program will include the following: Beethoven's Symphony No. 5, Wagner's Lohengrin, and Liszt's Piano Concerto No. 1. The soloists will be Miss Clara Butt, Mr. John McCormack, and Mr. George Henschel.

THE NEW YORK PHILHARMONIC
The New York Philharmonic will give a concert on January 17th at 8:15 P.M. at the Metropolitan Opera House. The program will include the following: Beethoven's Symphony No. 5, Wagner's Lohengrin, and Liszt's Piano Concerto No. 1. The soloists will be Miss Clara Butt, Mr. John McCormack, and Mr. George Henschel.

THE NEW YORK PHILHARMONIC
The New York Philharmonic will give a concert on January 24th at 8:15 P.M. at the Metropolitan Opera House. The program will include the following: Beethoven's Symphony No. 5, Wagner's Lohengrin, and Liszt's Piano Concerto No. 1. The soloists will be Miss Clara Butt, Mr. John McCormack, and Mr. George Henschel.

THE NEW YORK PHILHARMONIC
The New York Philharmonic will give a concert on January 31st at 8:15 P.M. at the Metropolitan Opera House. The program will include the following: Beethoven's Symphony No. 5, Wagner's Lohengrin, and Liszt's Piano Concerto No. 1. The soloists will be Miss Clara Butt, Mr. John McCormack, and Mr. George Henschel.

THE NEW YORK PHILHARMONIC
The New York Philharmonic will give a concert on February 7th at 8:15 P.M. at the Metropolitan Opera House. The program will include the following: Beethoven's Symphony No. 5, Wagner's Lohengrin, and Liszt's Piano Concerto No. 1. The soloists will be Miss Clara Butt, Mr. John McCormack, and Mr. George Henschel.

THE NEW YORK PHILHARMONIC
The New York Philharmonic will give a concert on February 14th at 8:15 P.M. at the Metropolitan Opera House. The program will include the following: Beethoven's Symphony No. 5, Wagner's Lohengrin, and Liszt's Piano Concerto No. 1. The soloists will be Miss Clara Butt, Mr. John McCormack, and Mr. George Henschel.

THE NEW YORK PHILHARMONIC
The New York Philharmonic will give a concert on February 21st at 8:15 P.M. at the Metropolitan Opera House. The program will include the following: Beethoven's Symphony No. 5, Wagner's Lohengrin, and Liszt's Piano Concerto No. 1. The soloists will be Miss Clara Butt, Mr. John McCormack, and Mr. George Henschel.

THE NEW YORK PHILHARMONIC
The New York Philharmonic will give a concert on February 28th at 8:15 P.M. at the Metropolitan Opera House. The program will include the following: Beethoven's Symphony No. 5, Wagner's Lohengrin, and Liszt's Piano Concerto No. 1. The soloists will be Miss Clara Butt, Mr. John McCormack, and Mr. George Henschel.

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JOSÉ HOFFMANN, Director

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Connecticut	Maryland	South Carolina
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District of Columbia	Minnesota	Texas
Florida	Missouri	Texas
Georgia	New Hampshire	Vermont
Idaho	New Jersey	Virginia
Illinois	New Mexico	Washington
Indiana	New York	West Virginia
Iowa	North Carolina	Wisconsin
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EDITORIALS

Music and Brains

ON the hundred years ago the popular conception of a professional musician was that he should be an individual who looked like an effeminate cowboy. He just had to have long hair, Radolf Valentino eyes, disheveled members, the stretch of girth, and the moral breadth of a modern Greek woman. "He must" would have come of him. It was bad enough to stand by and see the ladies swoon to the music's entice.

As for brains, few people would deign to admit that the "musical fellow" had enough to do any more than go through the simple and wholly unnecessary motions of playing a particular instrument. "Musicians know more and do nothing else." This expression was commonly based on the fact of a people who decided to see the most charitable handicapped, known as Johnnie (1815-1860), stuck his white gloves and took them to the other side of a violin, before he took up his baton in an orchestra. Musicians can murder very little music, because they often derived less. Johnnie, for instance, dodged his debts, landed in prison and died in an insane asylum. But then, "he was only a musician." Be that as it may, all harm to the fact that he was the first in his position, to exploit strictly American music.

It has taken a century of development, to bring the general public to realize that, in order to become an extremely fine musician in the modern sense, one must possess a brain capacity and a musical development rarely demanded at most colleges. This has been repeatedly reflected by the astonishing manner in which several notable men have turned from music into other professions, with almost incredible success. In many instances of this have come to us that we have come to realize.

Even in remote history we find notable examples. Let us consider the case of the Danish Wilhelm Herschel, later Sir William Herschel, one of the most distinguished of astronomers. Herschel was born in Hanover, Germany, in 1788 and died in Windsor, England, in 1822. No official record of his time was so distinguished. Sir William started life as an

obscure in a German military band. When he was twenty he deserted and went to England, where he mastered the piano, the organ and the violin. He was considerably later as an organist and as a teacher. He extolled the value of music as a beneficial source of mental training, but few people agreed with him. He died natural, but attention to mathematics and astronomy. His name was honored and he realized that in order to pass further into the heavens he would

require a more powerful telescope. Unable to even the best of lens he needed, he sought to make one. So he and a devoted sister took up the desolating task of working around the high lens and polishing it with the palm of their hands until it had the right thickness. Finally through care and by accident, among other things, the planet Uranus. His brain development placed him in the lead in one of the most accurate scientific studies ever made. Yet his first telescope was not constructed until he was a man of thirty-four. Previous to that time he had been "only a musician."

It is commonly reported that at the Peace Table at the end of the World War, one spoke so many of the languages of the field of music as did the appearance of Poland, Ignace Jan Paderewski, whose information upon international affairs later led his countrymen to select him for the highest position in that gift—President of Poland. Mr. Paderewski is an intellectual giant. The grasp of literature and contemporary scientific development is a marvel to those who know him.

We know of a prominent executive in one of the largest corporate organizations in America, who, up to his thirty-sixth year, had been a professional musician. In would undertake, usually the moving picture industry, some of the ablest executives had been for years professional musicians. As for there are so very many instances of the present of music in developing the mind that we are convinced that wherever there is musical receptivity (and that means about 99% of mankind) the study of music is one of the most



IGNACE JAN PADEREWSKI



SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDBAY

DIRECTOR OF MUSIC, INDEPENDENT SCHOOLS TORONTO



The Selection of the School Orchestra Program

By GEORGE P. SPANGLER

ONE of the problems frequently following the director of music in the selection of a school program is the matter of what to do with the school orchestra. In the past, the school orchestra has been a very important part of the school program, and it is now becoming more and more so. The school orchestra is not only a means of giving the children a musical education, but it is also a means of giving them a social education. The school orchestra is a place where the children can learn to work together, to cooperate, and to share. It is a place where they can learn to be leaders and followers, and where they can learn to be responsible. The school orchestra is a place where the children can learn to be musicians, and where they can learn to be artists. The school orchestra is a place where the children can learn to be citizens, and where they can learn to be patriots. The school orchestra is a place where the children can learn to be men and women, and where they can learn to be good.

It is the purpose of this article to discuss the selection of the school orchestra program. It will discuss the various factors that should be considered in making the selection, and it will discuss the various methods that can be used to make the selection. It will discuss the importance of the school orchestra, and it will discuss the various ways in which the school orchestra can be used to improve the school program. It will discuss the various ways in which the school orchestra can be used to give the children a musical education, and it will discuss the various ways in which the school orchestra can be used to give the children a social education. It will discuss the various ways in which the school orchestra can be used to give the children a citizenship education, and it will discuss the various ways in which the school orchestra can be used to give the children a patriotic education. It will discuss the various ways in which the school orchestra can be used to give the children a moral education, and it will discuss the various ways in which the school orchestra can be used to give the children a religious education. It will discuss the various ways in which the school orchestra can be used to give the children a physical education, and it will discuss the various ways in which the school orchestra can be used to give the children a mental education. It will discuss the various ways in which the school orchestra can be used to give the children a total education, and it will discuss the various ways in which the school orchestra can be used to give the children a complete education.

Abundance of Available Music
HOWEVER, it is not the abundance of available music that is the main factor in the selection of the school orchestra program. It is the quality of the music that is the main factor. The school orchestra should be given the best music that is available. It should be given the music that is most interesting, most beautiful, and most instructive. It should be given the music that is most suitable for the children's age and ability. It should be given the music that is most suitable for the school's equipment and facilities. It should be given the music that is most suitable for the school's budget. It should be given the music that is most suitable for the school's program. It should be given the music that is most suitable for the school's goals and objectives. It should be given the music that is most suitable for the school's future. It should be given the music that is most suitable for the school's present.

Selection of Instruments
THE LACK of a complete instrumentarium is often cited as the reason for the failure of the school orchestra program. However, it is not the lack of instruments that is the main factor in the failure of the program. It is the lack of a good selection of instruments that is the main factor. The school orchestra should be given the best instruments that are available. It should be given the instruments that are most suitable for the children's age and ability. It should be given the instruments that are most suitable for the school's equipment and facilities. It should be given the instruments that are most suitable for the school's budget. It should be given the instruments that are most suitable for the school's program. It should be given the instruments that are most suitable for the school's goals and objectives. It should be given the instruments that are most suitable for the school's future. It should be given the instruments that are most suitable for the school's present.

Classical Definitions
FURTHER, the school orchestra program is often criticized for being too classical. However, it is not the classical nature of the program that is the main factor in the criticism. It is the lack of a good selection of classical music that is the main factor. The school orchestra should be given the best classical music that is available. It should be given the classical music that is most suitable for the children's age and ability. It should be given the classical music that is most suitable for the school's equipment and facilities. It should be given the classical music that is most suitable for the school's budget. It should be given the classical music that is most suitable for the school's program. It should be given the classical music that is most suitable for the school's goals and objectives. It should be given the classical music that is most suitable for the school's future. It should be given the classical music that is most suitable for the school's present.

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The Junior High School Program
BEFORE the selection of the school orchestra program, it is important to consider the needs of the junior high school program. The junior high school program is a very important part of the school program, and it is important to make sure that it is given the best possible selection of music. The junior high school program should be given the music that is most suitable for the children's age and ability. It should be given the music that is most suitable for the school's equipment and facilities. It should be given the music that is most suitable for the school's budget. It should be given the music that is most suitable for the school's program. It should be given the music that is most suitable for the school's goals and objectives. It should be given the music that is most suitable for the school's future. It should be given the music that is most suitable for the school's present.

Senior High School Program
THE SENIOR high school program is another very important part of the school program, and it is important to make sure that it is given the best possible selection of music. The senior high school program should be given the music that is most suitable for the children's age and ability. It should be given the music that is most suitable for the school's equipment and facilities. It should be given the music that is most suitable for the school's budget. It should be given the music that is most suitable for the school's program. It should be given the music that is most suitable for the school's goals and objectives. It should be given the music that is most suitable for the school's future. It should be given the music that is most suitable for the school's present.

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FASCINATING PIECES FOR THE MUSICAL HOME

JANUARY 1920

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IN A NUTSHELL

A modern graceful dance, popular in its kind

WILLIAM BAINES

Andante

Andante

Andante

Andante

Andante

Andante

SAPPHIRE SEAS

PERCY ELLIOTT

Like a piece from the "Pirates" Grade 4

Quasi lento e tranquillo M.M. 4-4

Andante

Andante

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Andante moderato e variabile M.M. 4-4

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LEOPOLD J. BEER

JOYOUS HOME COMING

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THE STUDY

G. WARING STEBBINS



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THE STUDY

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

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A study in light finger work Grade 14

LIGHT AND GAY

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Margaret Wheeler Ross, pianist and composer.

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 Musical education in the home is a subject that has received much attention in recent years. It is a subject that is of great importance to parents and teachers alike.

The Parent's Part

The parent's part in musical education is a subject that has received much attention in recent years. It is a subject that is of great importance to parents and teachers alike.

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Portrait of a woman, likely a pianist or composer.

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